2018

AP CollegeBoard

AP Music Theory

Sample Student Responses and Scoring Commentary

Inside:

Free Response Question 6

- ☑ **Scoring Guideline**
- ☑ **Student Samples**
- ☑ **Scoring Commentary**

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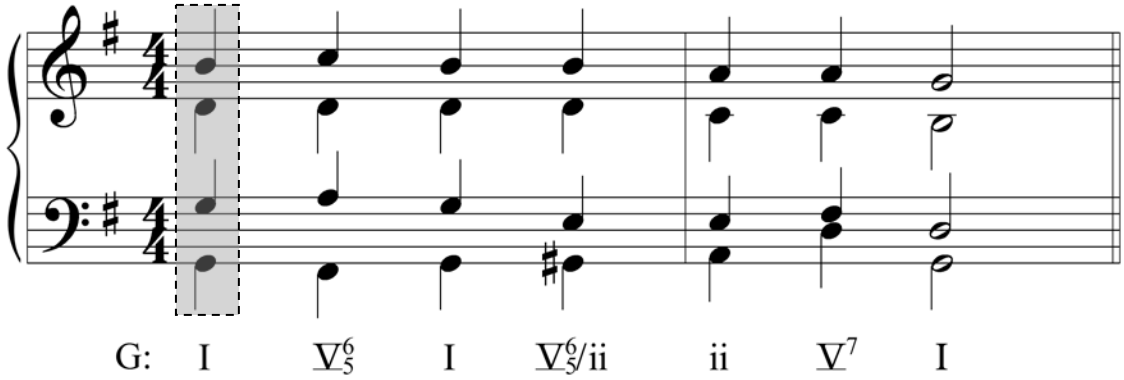
AP® MUSIC THEORY
2018 SCORING GUIDELINES

Question 6



0–18 points

I. Chord Spelling (6 points, 1 point per chord)

A. Award 1 point for each chord that correctly realizes the given chord symbols.
1. The chord must be spelled correctly and in the proper inversion (i.e., the bass note must be correct). An incorrect accidental on the wrong side of the notehead will be considered a misspelling.
2. The fifth (but *not* the *third*) may be omitted from any root-position triad.
3. The fifth (but *not* the *third* or *seventh*) may be omitted from a root-position seventh chord.
4. All inverted triads and inverted seventh chords must be complete.
5. All triads must contain at least three voices.
6. All seventh chords must contain at least four voices.

B. Award 0 points for a chord that breaks one or more of the conditions of **I.A.**
N.B.: Award 0 points for voice leading into and out of these chords.

C. Award ½ point for a correctly realized chord that has exactly one of the following errors:
1. A doubled leading tone, a doubled chordal seventh, or incorrect doubling of a $\frac{6}{4}$ chord.
2. More than one octave between adjacent upper parts.

N.B.: If there are crossed voices, see II.C.4.

D. Award 0 points for a correctly realized chord that has:
1. More than one error listed in **I.C.** (e.g., doubled leading tone and spacing error, or two spacing errors)
   OR
2. The correct accidental on the wrong side of a notehead. (For an incorrect accidental on the wrong side of a notehead, see **I.A.1.**)

N.B.: However, *do* check the voice leading into and out of these chords.

II. Voice Leading (12 points)

A. In general, award 2 points for acceptable voice leading between two correctly realized chords.
N.B.: This includes the voice leading from the given chord to the second chord.

B. If all chords are correctly realized, and there are no voice-leading errors (as described in **II.C.** and **II.D.**) but the response seems to have excessive leaps within the three upper voices:
1. Award 12 points for voice leading if there are four or fewer leaps in the three upper voices combined.
2. Award 11 points for voice leading if there are more than four leaps in the three upper voices combined.

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Question 6 (continued)

C. Award only 1 point for voice leading between two correctly realized chords (as defined in **I.A.**) with exactly one of the following errors:
1. Uncharacteristic unequal fifths. (See *DCVLE*, no. 4.)
2. Uncharacteristic hidden (covered) or direct octaves or fifths between outer voices. (See *DCVLE*, nos. 5 and 6.)
3. Overlapping voices. (See *DCVLE*, no. 7.)
4. Motion leading to a chord with crossed voices. (See *DCVLE*, no. 8.)
5. A chordal seventh approached by a descending leap of a fourth or larger.

D. Award 0 points for voice leading between two correctly realized chords (as defined in **I.A.**) if any of the following statements is true:
1. Parallel octaves, fifths, or unisons occur (immediately successive or on successive beats), including those by contrary motion. (See *DCVLE*, nos. 1 through 3.)
2. An uncharacteristic leap occurs (e.g., augmented second, tritone, or more than a fifth).
3. A chordal seventh is unresolved or resolved incorrectly. (The voice with the seventh must move down by step if possible. In some cases, such as ii^7 to cadential $\frac{6}{4}$, the seventh will be retained in the same voice.)
4. The leading tone in an outer voice is unresolved or resolved incorrectly. N.B.: When I and vi are connected by V or V^6 (i.e., I–V–vi or I–V^6–vi) early in the phrase (so that there is no expectation of a cadence), an $\hat{8}$-$\hat{7}$-$\hat{6}$ line is acceptable in any voice.
5. The 6th or 4th of a $\frac{6}{4}$ chord is unresolved or resolved incorrectly.
6. At least one of the chords has more or fewer than four voices (soprano, alto, tenor, and bass).
7. More than one error listed in section **II.C.** occurs.

E. Award 0 points for voice leading into and out of an incorrectly realized chord.

III. Scores with Additional Meaning

1 This score can be given to a response that has two or more redeeming qualities.

0 This score is used for a response that represents an unsuccessful attempt to answer the question (has no redeeming qualities, or only one) or a response that is off-topic or irrelevant.

— The dash is reserved for blank responses.

IV. Scoring Notes

A. Do not penalize a response that includes correctly used nonchord tones.

B. An incorrectly used nonchord tone will be considered a voice-leading error.
1. Award 1 point if the nonchord tone results in one error listed in **II.C.**
2. Award 0 points if the nonchord tone results in at least one error from **II.D.** or more than one error from **II.C.**

C. Half-point totals round up with one exception: A total score of 17½ rounds down to 17.

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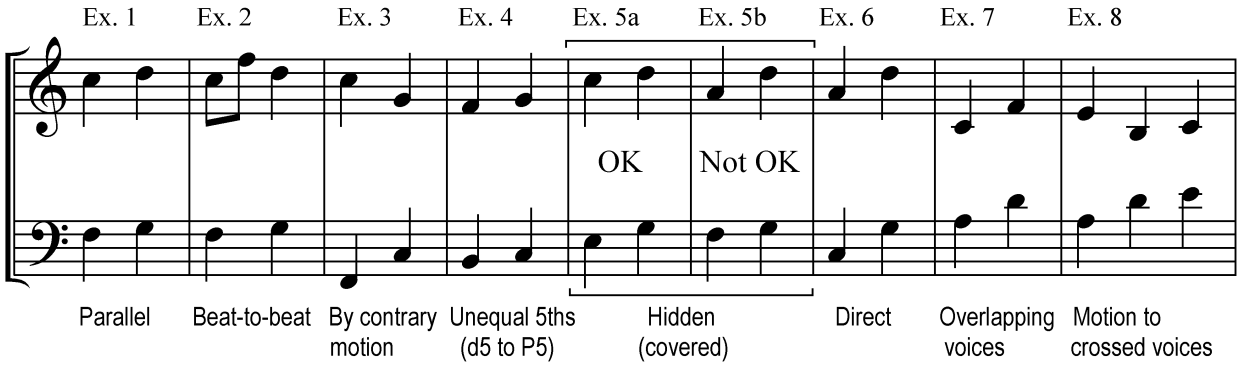
Definitions of Common Voice-Leading Errors (DCVLE)



1. Parallel fifths and octaves (immediately consecutive) — unacceptable (award 0 points).

2. Beat-to-beat fifths and octaves (equal perfect intervals on successive beats) — unacceptable (award 0 points).

3. Fifths and octaves by contrary motion — unacceptable (award 0 points).

4. Unequal fifths (d5→P5).
   - In a three- or four-part texture, a rising d5→P5 is acceptable ONLY when passing between I and I^6 where neither tone of the d5 forms a dissonance with the bass, e.g., I–V^4_3–I^6 and I–vii^{o6}–I^6 (no deduction).
   - A rising d5→P5 in other progressions is unacceptable (award 1 point only). Unequal fifths between two upper voices are acceptable in either order when the voices are descending (no deduction).
   - P5→d5 is acceptable voice leading in either direction involving any pair of voices (no deduction).

5. Hidden (or covered) fifths and octaves in outer voices (similar motion to a perfect interval that involves one voice moving by step).
   - When the step is in the upper voice, as shown in Ex. 5a — acceptable (no deduction).
   - When the step is in the lower voice, as shown in Ex. 5b — unacceptable (award 1 point only).

6. Direct fifths and octaves in outer voices — unacceptable (award 1 point only).
   Definition: Similar motion to a perfect interval that involves a skip in each voice. N.B.: Many sources equate "hidden" and "direct."

7. Overlapping voices — unacceptable (award 1 point only).
   Definition: Two voices move to a position in which the lower voice is higher than the previous note in the higher voice, or they move to a position where the higher voice is lower than the previous note in the lower voice.

8. Crossed voices — unacceptable (award 1 point only).
   Definition: Voicing in which the normal relative position of voices is violated, e.g., if the soprano is below the alto or the bass is above the tenor.

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Question 6. (Suggested time—10 minutes)

Write the following progression in four voices, following eighteenth-century voice-leading procedures. Continue logically from the spacing of the first chord. Do not add embellishments unless indicated by the Roman and Arabic numerals. Use only quarter and half notes.

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664-765-4342

A minor = C maj
no #/b
A B C D E F G

7 E
5 G
3 B
1 D

I	G	B D	F
ii	A	C E	G
iii	B	D F	A
IV	C	E G	B
V	D	F A	C
vi	E	G B	D
vii°	F	A C	E

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6C

Question 6. (Suggested time—10 minutes)

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2018 SCORING COMMENTARY

Question 6

Overview

This question assessed students' ability to:

- write a four-part chord progression from Roman numerals;
- demonstrate an understanding of chord spelling, and spacing and doubling of voices;
- demonstrate an understanding of chord inversions;
- demonstrate command of voice-leading procedures;
- demonstrate knowledge of secondary dominant chords;
- demonstrate an understanding of tendency tones and their resolutions; and
- demonstrate knowledge of how to approach chordal dissonances.

Sample: 6A
Score: 16

This represents a very good response. Chord seven contains a spacing error and was awarded ½ point for chord spelling. All other chords are spelled correctly and were awarded 1 point each. Between chords six and seven, there is an unresolved chordal seventh; 0 points were awarded for this voice-leading connection. All remaining voice-leading connections are acceptable. The response earned 5½ points for chord spelling and 10 points for voice leading, for a total of 15½ points, which was rounded up to 16 points.

Sample: 6B
Score: 9

This represents a fair response. Chord four is incorrectly spelled and was awarded 0 points; the voice leading could not be considered into and out of this chord. All other chords are spelled correctly and were awarded 1 point each. Between chords five and six, there are parallel fifths between the bass and alto; 0 points were awarded for this voice-leading connection. Between chords six and seven, the leading tone in the soprano does not resolve; 0 points were awarded for this voice-leading connection. All of the remaining voice-leading connections are acceptable. The response earned 5 points for chord spelling and 4 points for voice leading, for a total of 9 points.

Sample: 6C
Score: 1

This represents a poor response. Chord seven is spelled correctly and was awarded 1 point. All other chords are spelled incorrectly. No voice-leading connections could be considered. The response earned 1 point for chord spelling and 0 points for voice leading, for a total of 1 point.

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